

# ART SHOW





# ART SHOW

PUBLISHER: B. Singer

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WASHINGTON, D.C.  
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Mark Beaven  
B. Charlie

COVER by Jeff Jones. For information concerning the sale of this piece, write to ART SHOW. Enclose a SASE, please.

#### SUBSCRIPTION INFORMATION

Subscription rates are 6 issues of ART SHOW for \$3.00 postpaid. Please make checks payable to B. Singer.

Subscribers, please give four weeks advance notice of changes in your address. Include both old and new addresses and zip codes.

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ART SHOW is a monthly publication dedicated to fantasy art in all its forms. We hope to provide a monthly marketplace for collectors of fantasy art, as well as information of interest to all fantasy art lovers.

Suggestion from our readers about specific types of articles they would like to see in ART SHOW are always welcome. Readers who are interested in submitting feature articles concerning fantasy art, are encouraged to write to us.

ART SHOW appreciates the support and enthusiasm of our subscribers. With your help, we will fulfill our promise of a truly informative and vital fantasy art showcase.

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HALF PAGE	-	\$18.00	-	10" x 7"
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Send all advertisements to:

ART SHOW  
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Make checks payable to B. Singer.

All ads for ART SHOW must be camera ready. That is, all ads must be in black or red ink on white paper. Ads containing tones of grey or photographs must be half-toned before submission.

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We recommend that ads be mailed flat, protected by stiff cardboard. Be sure, also, to include your name and address in your ad - it is easy to forget!

The individual advertisers are responsible for the authenticity of the original art they offer for sale. ART SHOW and its staff are not responsible for misrepresentations of any item offered for sale in this publication. ART SHOW will, however, work in behalf of any buyer who feels that art purchased from this publication is not as it was represented.

Please contact ART SHOW if any problems of this nature arise. The U.S. Post Office warns of severe penalties for deception of this sort.





B. Singer;  
 Fantasy Art! Great, my special interest is limited art folios, with original art reserved for special items.  
 Thanks for the new hunting ground.  
 Enclosed is a check for \$3.00 to cover my six issue subscription.  
 Tim Corbett  
 Houston, Texas

*That's what we like, enthusiasm!*

Dear Sir,  
 Here's \$3.00 for a sub. to ART SHOW-I look forward to seeing it. I think you might really have something there, particularly if the artists themselves make use of it. My only complaint would be that the quality of the paper is so poor. I'd much rather pay a bit more for a more lasting product. I will be sending an ad soon to sell some of my artwork-'til then  
 Regards,  
 Ken Raney  
 Ellsworth, Kansas

*We agree that the paper quality could be improved and hope that in the future we may be able to upgrade the stock. Thanks for your interest and support.*

Dear Mr. Singer,  
 ART SHOW is very good! I am looking forward to #2.  
 John Cosgriff  
 Elk Grove Village, IL

*Here, finally, is issue #2!*

Dear Mr. Singer,  
 I really did enjoy ART SHOW#1 and I am looking forward to more copies. I especially liked Underground Overview. Please keep presenting this column in ART SHOW. I am subscribing for 6 issues and sending in 50¢ extra for another copy of #1. Please keep up the good work.  
 Respectfully yours,  
 Mike Phillips  
 Tornado, W. Va.

*We expect to present Underground Overview regularly. Look for it on page 5 this issue. Glad you enjoy it!*

Dear Mr. Singer,  
 I would very much like to thank you for the Complimentary copy of ART SHOW. I enjoyed it very much and wish you success in the future. I would also like to take this opportunity to subscribe to your publication.  
 MOONSCAPE PUBLISHERS  
 Wayne, N. J.

*We're glad you enjoyed ART SHOW. Thanks for your support.*

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Dan ADKINS-handwritten letter discussing starhawks signed best dan-\$5.  
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 40 plus clipped illos from sci fi mags mostly from GALAXY(a couple of these may be Adkins) lots of nice wash work,the batchfor-\$5.  
 CANNON and SALLY FORTH tear sheets from ('71-3) overseas weekly 81 tabloid pages-girls -\$15.  
 SHATTUCK (not by Wood) also from O W but western by Able,cockrum,Chaykin,Cuti,22 pages-girls-\$4.25

AL WILLIAMSON over 60 SECRET AGENT daily comic strips Apri. thruAugust 1967-\$7.50  
FRANK FRAZETTA-movie poster,yours mine and ours,-big over 6 foot square-\$25.00  
 20 paperback covers-no books just cvs-\$8. rare print,cover of monster mania #1 but no words approx 16 by 11 inches and nicely matted in black,beautiful-\$22.  
CARL BARKS -68 page bibliography zeroxed from Funnyworld very handy for reference \$10.00  
WILL EISNER-2 differnt posters promoting safety while hunting printed in black,red,and yellow on white no date given but I think they are at least 20 yrs old,also no copyright notice-\$35. for pair each poster is ap rox 12by18 inches

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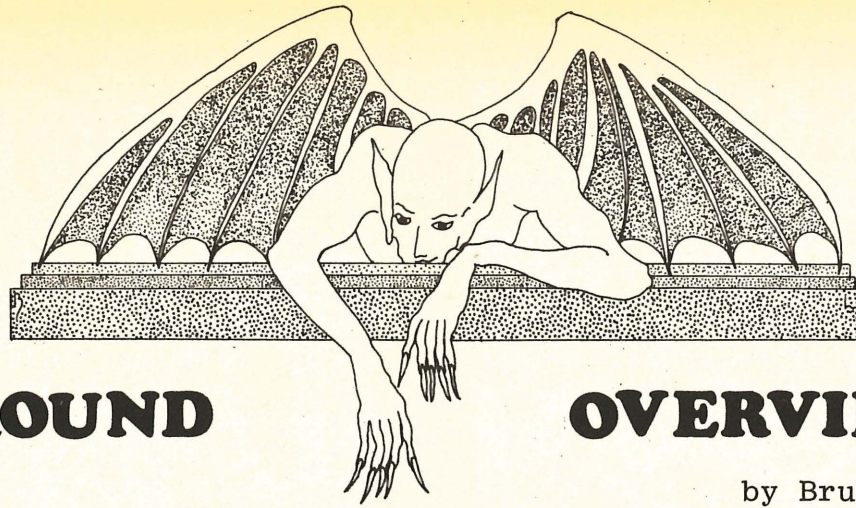


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### BOOKS & FRIENDS

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## UNDERGROUND

## OVERVIEW

by Bruce Sweeney

Here we are in the late '70's already and as an underground collector, I feel I can breathe a sigh of relief. U.G.'s have for all intents and purposes lasted over ten years and through most of the seventies, as well as some of the sixties. A lot of people have pointed to the u.g.'s and brushed them off as a '60's phenomenon. They've lasted this long and it certainly appears that there's enough steam to carry them into '79, so they certainly haven't died as has been falsely prophesied. The fact that they've endured and matured is a sign of their arrival as a permanent fixture on the U.S. scene.

Cover prices now seem to have hit the \$1 to \$1.25 level and customers are going to be a little more skeptical at those prices and rightfully so. I'm going to start writing to some of the editors when I don't get my money's worth, in hopes of puncturing their balloons of false success. After all, if I can get a glossy professional magazine for the same price, I expect more content between the covers.

Reviewing a u.g. that's really poor or really great is an easy task. It's merely a case of dealing in extreme adjectives and stating a strong opinion. That doesn't apply to the new title No Ducks, which is distributed by Last Gasp, P.O. Box 212, Berkely, CA 94705, who opened up the new year with the most new titles of all the publishers. The artist/editor, Tim Boxell, is as sick of ducks as any of us. Ordinarily, Boxell is known for his gory tales of mayhem and often signed with the pen-name 'Grisly'. In this title, as editor, he tastefully delegates enough pages to others and offers his own stuff in a noticeable departure from his usual format to make the book "almost good". I rate it a solid 'decent'. One of the high points was a great spoof of Moebius' Harzak strip which appears in all the Heavy Metal issues.

A word in passing on that item. I'm going to let my subscription run out on Heavy Metal. I find it too ponderously heavy, there's seldom anything light or humorous in it. About the only American to get constant exposure is Rich Corben and, while I like Corben, I feel that HM is playing their cards just a mite too close to their vests. There are plenty of other American graphics people that could use a good opportunity with an occasional page or two... Basically, it's a rehash of European reprints in strip form, which means that you have

to wait a month for the next installment. If you like adventuresome editing, satire and fresh American approaches to graphics, you won't like Heavy Metal. If you like European graphics, why buy an American publication??

In my estimation one of the best Canadian u.g.'s ever is the recent Fog City Comix. It's certainly one of the funniest books that I've run across this year and the reason for that is artist Rand Holmes, who did the comical Harold Hedd in '75. He has a story inside this wacked-out animal comic that is just as hilarious as it is gross - and it's plenty of both. The whole book is devoted to funny animals, underground style. Almost as clever is the lead story by Brent Boates, and George Metzger has a neat story, too.. Even my straight girlfriend came up with some hearty guffaws for Fog City and that's a real endorsement. \$1.25 from Stampart, P.O. Box 48385, Bentall Station, Vancouver, Canada V7X 1A2.

You may recall that I considered Hot Stuf #4 a flop in the last issue of Art Show. Since then, I've received #5 and fans, it just doesn't make it. It's all one story, but sloppily done by Arnold, Corben, Kirk and Dresser. These are people that really put the fanzine/u.g Fantagor on the map, but this dull pap is a great disappointment. The forces of Good & Evil fight over a magic idol and by the halfway mark, the question arises "so what??" Totally incapable of sustaining a whole book, it plods along dully with uninspired art and story. Personally, gang, I give up; the whole thing rates a yawn (until you remember that you blew the price of a six-pack.) For those who disagree, it's from Sal Quartuccio, 770 E. 45th St., Brooklyn, NY 11203. He does have some very nice Corben posters available, but I'd recommend bypassing Hot Stuf #5.

I can more positively report on another sequel, though. Red Raider by Jaxon (Last Gasp again) follows White Comanche as a serious history of the plains Indian in comix fashion. It further details the life of a half-breed Comanche and how he becomes a man and takes a wife. A few of the panels are the artist's interpretations of famous paintings and the back cover is my first exposure to the artist in full cover and it leaves me hungry for more. Unfortunately, there are fewer pages for the \$1 (26 pages) which also leaves me hungry for more. Overall, however, it's a serious hard-hitting U.S. history lesson and it breaks ground where this has never been done before.



The typical reviewer of STAR WARS will say, "Oh, wow, man, I really dug on those faaaaaaaantastic special effects! Maan, dey was de most!" The typical reviewer will then say that the plot and characterizations were suitable for a twelve year old. Well, the typical reviewer eats turds and here's why.

First of all, "dose faaaaaaaantastic special effects." They ain't so grand as all that, as most sci fi people can attest. Not that they were bad, but merely par for the course, and certainly nothing new. After films like Forbidden Planet (1956), 2001 (1969), and Silent Running (1972), I would expect nothing less from a major Hollywood effort. The typical reviewer, however, knows virtually nothing about science fiction; what he does know, he picked up from watching reruns of "Lost in Space."

1956. More recently, there was Vietnam. And let us not forget old George Washington who led a ragged band of starving, freezing, no-fun-guys to victory over the Baltimore Colts in Superbowl number four. Or, eh, something like that. Anyway, you get the idea, unless you're either a typical reviewer or you have the mentality of a carrot. Chances are, if you're one then you're the other, and if you're not one or the other, then you're neither. But I digress.

Let's talk about characters. First, Princess Leia, that spunky little bitch. Darth Vader handled her all wrong. He would have gotten the truth out of her soon enough if he had used a tire chain on her. I've met women like her before, and that's the only way to handle them. No one whose heard of Hitler, Stalin, and possibly Nixon can tell me that Darth

# CALL NOTES

A Review of STAR WARS by Gary Robert Henry

Then, the plot and characterizations, which the typical reviewer thought were twelve year old level, but "fun." It's easy to see how the typical reviewer arrived at that decision when you consider that the typical reviewer has the mentality of a twelve year old. No offense to any twelve year olds out there. You'll understand when you get a little older.

The typical reviewer thinks that in "real life" there isn't any such clear cut distinctions between good and evil as was presented in STAR WARS. Well, that's just what the government wants them to believe, so they'll be confused and won't mind about taxes. The truth is that good and evil are both clearly defined. For instance, this review is good and the typical review is evil.

Well, let's look at this plot that the typical reviewer thinks is "too simple." (Personally, I think the typical reviewer is too simple.) A giant, highly technological Empire is attempting to crush a tiny band of guerilla rebels who live in a jungle. In a cave. The Empire is ruthless, the rebels determined. Not real life? There was the uprising of the Warsaw ghetto against Nazi Panzer Divisions in World War II. Women and children fought with sticks, rocks, and bare hands against Soviet tanks, Hungary,

Vader was unreal. Although, using a tire chain on Princess Leia would have made him even more believable. I'm sure Hitler would have.

Luke Skywalker and Han Solo could easily have been real life characters, as they both had many of the same characteristics as I myself possess. Courage, wit, and great personal beauty.

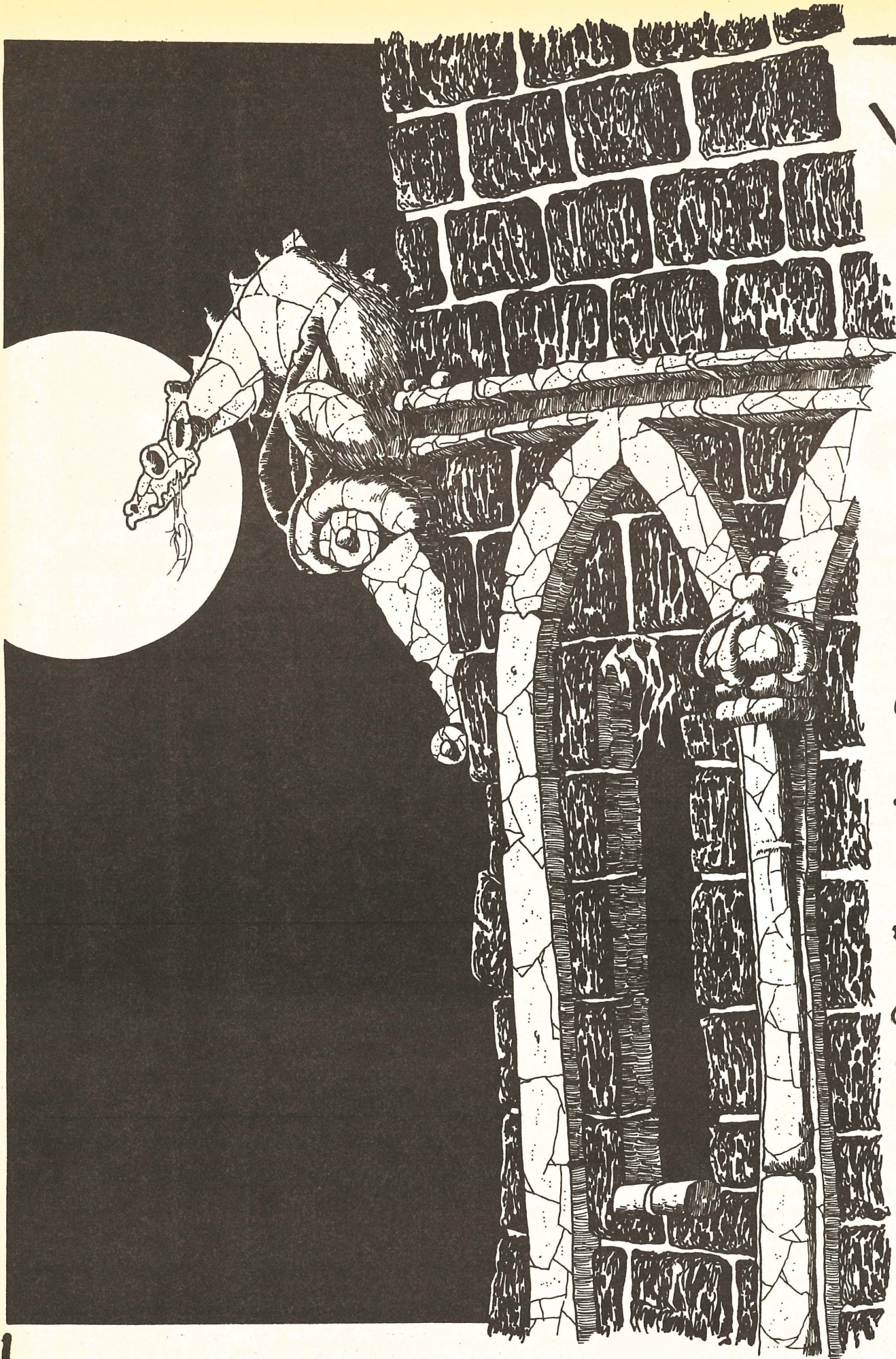
Obiwan Kenobi: the only thing amazing about him is his name. When I was little, there was this grumpy old guy who lived down the street. He was as good with a walking stick as Kenobi ever was with a light sabre. And the Force. Every night, the grumpy old guy would go over to the neighborhood bar and get in touch with the Force.

And the two robots, Ar Too Dee Too and See Threepio. I used to know two robots just like them when I was in High school.

As far as the Wookiee goes, ain't you never heard of Wolfman Jack, baby?

STAR WARS is a solid, professional sci fi film, with acceptable acting, special effects, blah blah, etc. And it has a lot more to do with reality than most of the critics who have written about it.





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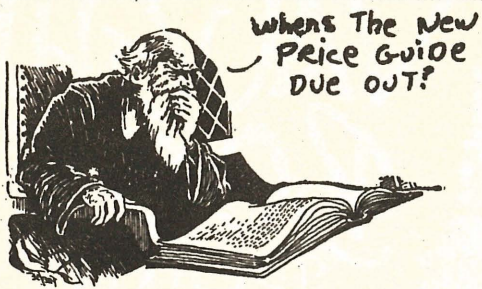
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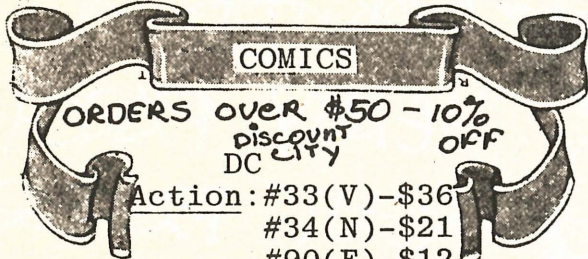
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 GRADING: (N) Not really that bad, but not Overstreet Good  
 (G) Overstreet Good (V) Better than G, below Fine  
 (F) Overstreet Fine (X) Extra-Fine, not Mint

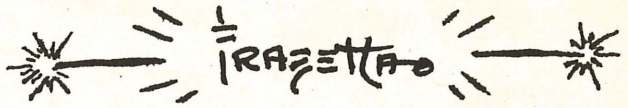


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The following are all in near mint. Anyone ordering all of the following gets them for only \$36.00!

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 ALL OF THESE ARE 3FOR \$6.  
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 EERIE: #5, 7, 8, 23.  
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For the completist there is: THE BOOJUM a 1969 fanzine. Small and not very good, neither is the Frazetta sketch....\$1.00

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- Witch ShallBe Born...o.p. \$25
- Tower of Elephant..o.p. \$25





# charlie speaks

By Charlie Roberts

The comic strip as we know it had its beginnings in Germany in the late 1800's with Wilhelm Busch's "Max and Moritz." Jimmy Swinnerton is the likely father of our American comic strips with his "Tigers and Bears" appearing in San Francisco in 1892. 1895 saw the first Sunday comic section in full color featuring "The Yellow Kid" by R. F. Outcault who saw greater fame later on with "Buster Brown." Frederick Opper worked for "Puck" magazine for 20 years until he added the classic "Happy Holligan" and "Maud The Mule" to our Sunday comics. Along with Rudolph Dirks of "The Katzenjammer Kids" these are the pioneers in whose debt we are for 80 years of graphic entertainment in our newspapers.

Our first comic books were reprints of Sunday comics. 1935 saw the first magazine containing all new original material. Titled "Fun," with subsequent issues titled "More Fun" Walt Kelly of "Pogo" and Jerry Siegel and Joe Shuster had their first work published in 1935 "More Fun" issues. Siegel and Shuster did for comics what color had done for the Sunday comic books. "Superman's" appearance in 1938 gave Siegel and Shuster the distinction and credit for making comic books one of the biggest magazine sellers of all time. Without the efforts of Jerry Siegel, Joe Shuster, Will Eisner, C. C. Beck, Bob Kane, and Jack Kirby, we might not have seen the greatness of people like Frank Frazetta, Harvey Kurtzman, Berni Wrightson, Mike Kaluta, Jim Steranko, and others who had an outlet through comics for creativity in their early careers.

The comic strips and comic books provide a hobby for a growing number of collectors. Some collect comic books, strips, and related nostalgia, but probably most unique is original art. The artist creates only one drawing, while comic books, Sunday pages, etc. were produced in tremendous quantity. Added to this is the fact that, until just recently, the artwork was thrown out in most cases just to provide space in a comic syndicate or comic book warehouse. Collectors like Abe Paskow, Art Wood, and Jim Ivey spent years telling everyone that comics are art and worthy of being in museums more than in a trash can. Abe Paskow began collecting originals in 1915 and still collects today. Jim Ivey opened the first cartoon museum in Florida in 1968 and is located in Orlando. Jim started a trend with museums and art galleries throughout the country now putting art from comics on the walls.

Certain cartoonists will sell originals, but you might try collectors publications or writing various mail order dealers for lists. The following will send a list for a stamped envelope. Be sure to state what you're looking for.

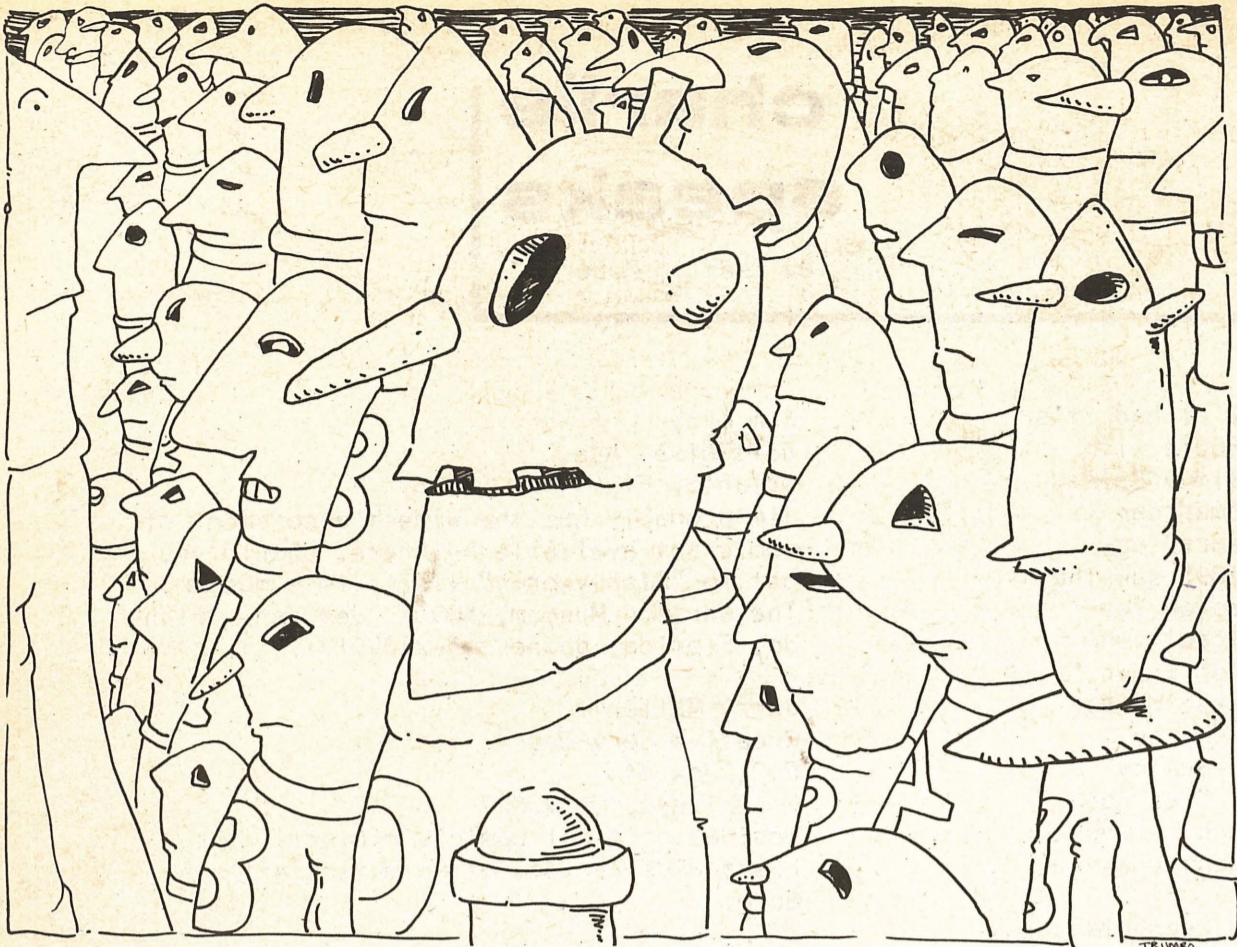
1. Jim Ivey  
561 Obispo Ave.  
Orlando, Fl  
Jim probably has the widest assortment of comic art available anywhere. Should you get to "Disneyworld" visit Jim's museum, The Cartoon Museum, 509 N. Semoran. Orlando, Florida, phone 305-273-0141.
2. Jerry Muller  
Creative Services  
P.O. Box 743  
Costa Mesa, CA 92627  
Besides original comic strip art, Jerry has a wide variety of animation art available.
3. Larry Shell  
Box 45-16  
Irvington, N.J. 07111  
Larry offers a good variety of recent comic book pages.
4. Leonard Roberts  
110 N. Columbus  
Alexandria, VA 22314  
Lee offers recent comic book pages, specializing in the "Marvel" comic work.
5. Russ Cochran  
Box 437  
West Plains, MO 65775  
Russ sells a variety of scarcer, more expensive works. The well printed illustrated catalog is \$5.00.

Buying in person may appeal to you more, so your best bet may be a large comic convention. Also available besides Jim Ivey's cartoon museum in Florida are:

1. The Museum of Comic Art  
384 Field Point Road  
Greenwich, Conn. 06830  
Phone 203-661-4502  
They have a wide variety of scarce art on display as well as a variety for sale.
2. Comic Art Gallery  
Mark Ridner  
132 E. 58th Street  
New York, N.Y. 10022  
Phone 212-688-1260  
Mark offers a good selection of choice comic book and related art, as well as interesting art displays.

This list is by no means complete, but it will give you an opportunity to get in contact with some reputable people. Although expensive in some cases, original art collecting is as rewarding as any hobby you'll find.





LUNCH WHISTLE - \$65.00

Phil Trumbo lives in Richmond, Virginia who live and work near Virginia Commonwealth University. He has completed more than fifteen in the field of animation, as well as professionally commissioned work.

Here we present several of Trumbo's drawings. One is by Tom Styron, Curator of American Art at the University of Virginia, and another by Phil Trumbo himself.

Phil Trumbo's work is infested with a sense of humor and a genuine affection for the Fleischer collaborative nightmare. His drawings are drawn and colored with a genuine affection and a satisfying, familiar and humorous narrative, they become indecipherable to the animator's lost Looney Tune. They are a product of a fertile 1950's childhood.

## !MR. PERSPECTIVE!



To  
VA

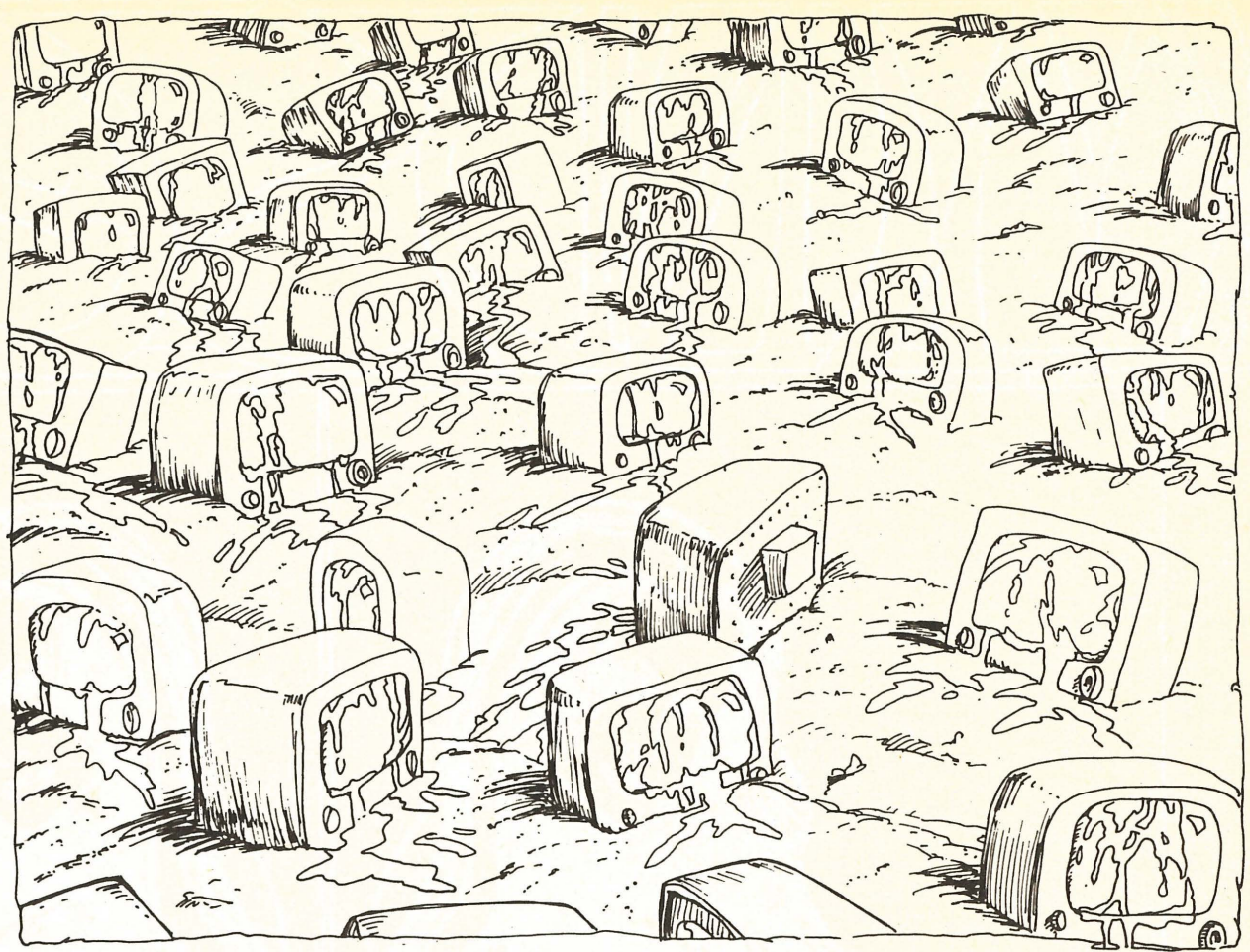


...t of and inspiration to a group of artists  
...iversity. His recent work includes the  
...tion film which uses special effects in  
...s an important part of Trumbo's work.  
...six years, both for his personal satisfac-  
...rk.

...d two critiques of his work, one by  
...Museum at Norfolk, Norfolk, Virginia, and

...fugees from some Walt Disney/Max  
...digested bits of beef" are impeccably  
...for the genre which is, on the surface,  
...en a closer inspection of the implied  
...cinations -- frozen frames from a mad  
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CHROMA-SNACK - \$65.00

# !PHIL TRUMBO?

My films and paintings are concerned with the interaction of fantastic and mundane imagery. My sources are fairy tale myths, comic books, and popular art in general combined with an awareness of traditional "real" art. The result is a deeply personal fantasy view of objective reality as seen through dreams and heightened states of awareness. Contrasts of extremes; humor and tragedy, absurdity and logic, stability and chaos combine to soothe and shock at the same time in a form of visual poetry.

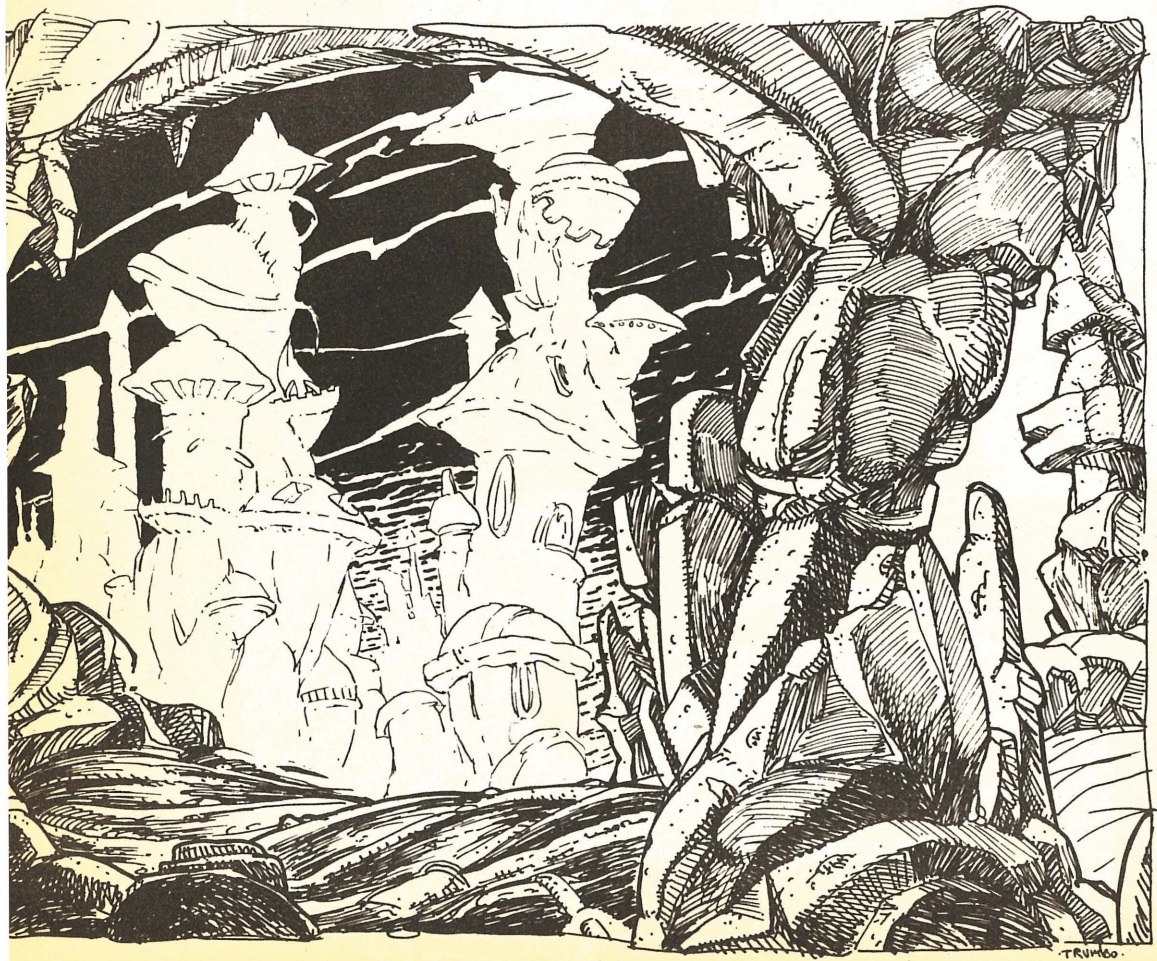
I would like the viewer to walk away from my work with the feeling of having had an intense experience of remembering things buried or long forgotten.

-Phil Trumbo

All pieces shown are approximately 17" x 23"

For any of these pieces, write to Phil Trumbo, 903 W. Grace St. #4, Richmond, VA. Enclose a self-addressed stamped envelope if you wish a reply.

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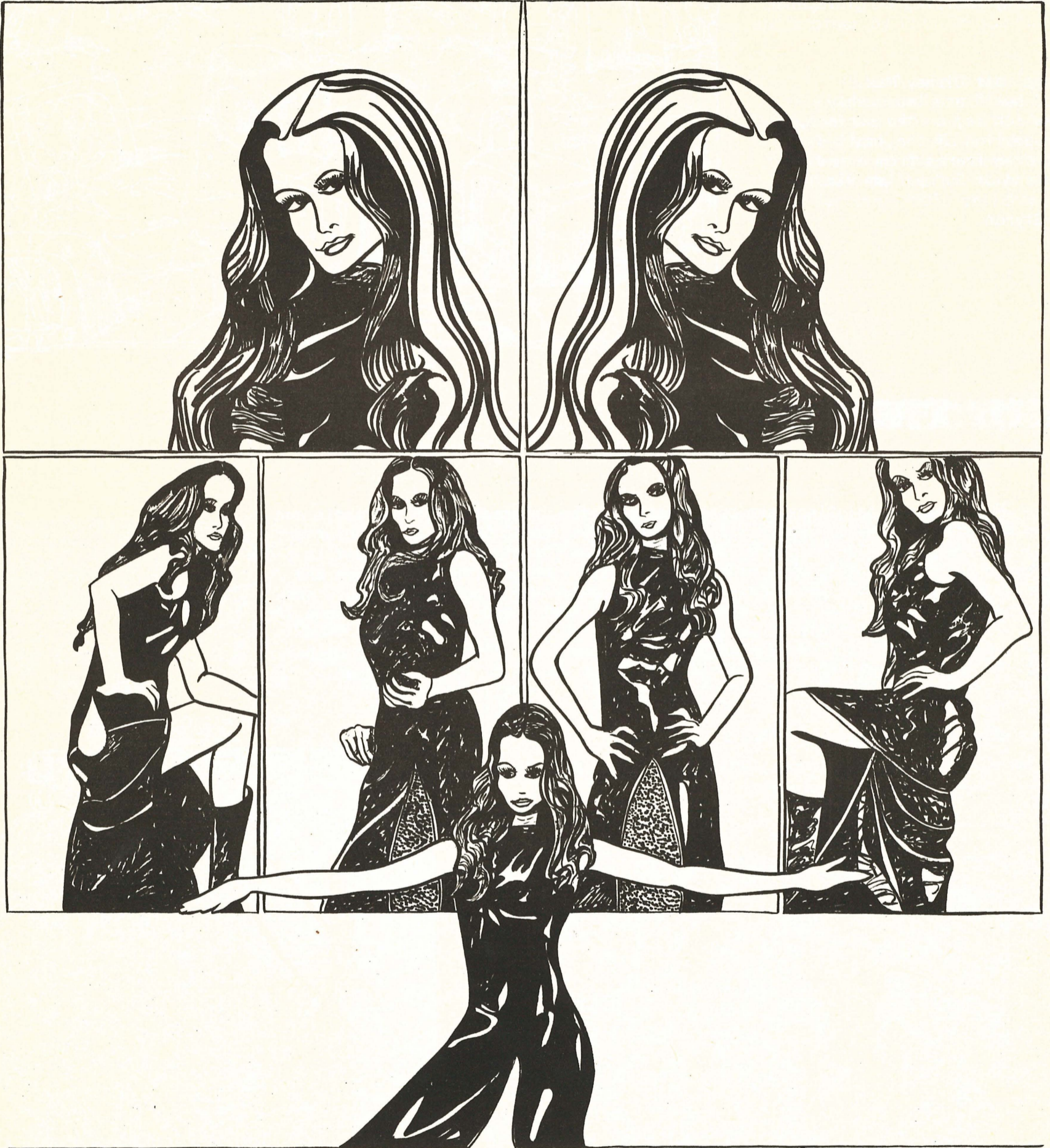


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# MINDS EYES





# STARVING ARTISTS

by Mark Beaven

This column is dedicated to giving the art fan the current news on what's coming up in the world of fantasy/science fiction illustration. The column will deal with the artists' new projects and non-comics oriented material (ie: fanzines, portfolios, etc.).

Charles Vess, one of the newest artists to hit New York, is already deeply involved in several projects including a display of some of his best works along with Steve Hickman at the New York Comic Arts Gallery (132 E. 58th Street, N. Y. C., N. Y. 10022). His newest portfolio, "Visions From the Book of Night," is bound to cause a stir in the world of fantasy art. Containing five magnificently rendered pieces and a dustjacket, it shows varying scenes of fantasy, illustrated as only Vess can. All the illustrations are taken from scenes in "The Book of Night," a book published at the turn of the century by a group of Bostonian writers and distributed to a select group of friends. Copies are still being violently fought over each time one emerges.

Vess also has two pieces coming out in the February issue of Heavy Metal. One, a full page black and white frontispiece, and, two, a full page color illustration for a story. Look for them, they're excellent. Also in the future is a hard back book which he will illustrate called "The King of Elf-land's Daughter" and a poster to go with it. All of which will be published by Leviathan Enterprise.

Towards November, the second issue of "Forgotten Fantasies" will be out. (The first issue is still available at \$2.00 + 50¢ postage, of \$5.00 for the signed and numbered edition, featuring works by Vess, Hickman, and Kaluta. From: Mark Beaven c/o Fantasy Domain 9313 Groundhog Drive, Bon Air, VA 23235. This second issue will have a silver wraparound cover done by Charles Vess with several interior drawings by him also. The issue itself will be a Michael Moorcock issue and will feature a new 5,000 word story. Watch this column for more details.

One last item on Vess, he has just done a signed and numbered limited edition print of Gandalf fighting Balrog. It costs \$2.00 and postage is probably a dollar (although I am not sure). It is available from Shadow Weaver's Press, 312 W. 92nd Street, Apt. 5AA, N. Y. C., N. y. 10025.

Steve Hickman is busy at work on the second book in Michael Moorcock's famed Elric

series, "The Sailor on the Seas of Fate." This is the second in a series of limited editions from Blue Star. There will be several color paintings and several monochromes. The paintings I have seen are incredible - with brilliant glowing colors. Hickman portrays the Albino as he has never before been portrayed. Be sure to look for it. He also will be doing eight paintings and several black and white illustrations for a magazine called Sorcerers. This is an upcoming project from The people at Ariel, published by Random House.

Hickman will also be doing a series of posters for Portal Books in California. The one I have seen is of a girl riding a winged charger amongst billowing clouds with a citadel appearing from midst the clouds. Most Excellent!! A monochrome print of a woman in a diaphonous gown surrounded, but not obscured, by mushrooms, next to a furry cat-like creature, is available from Land of Enchantment.

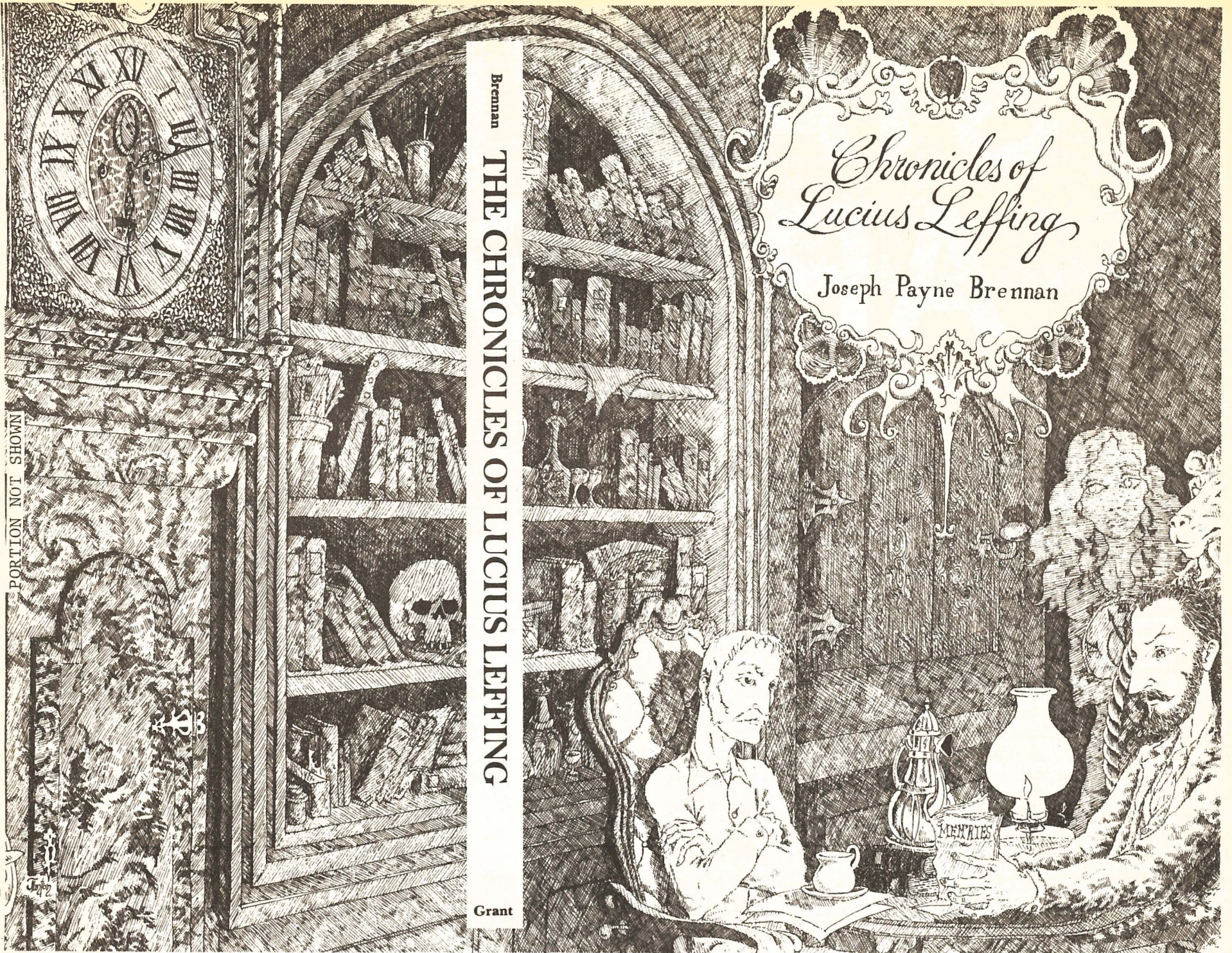
Michael Kaluta has really gone to town. His two latest watercolors are incredible. One, "The Sentry," is of a "horse-legged girl conversing with three bees while leaning on a mushroom toting a bow with a quiver of arrows over her back" all set in lush vibrant colors with Kaluta's famous design elements all around. To see this you can write to Woola Boola's Wonder Book Editions, 37 W. 26th St., Studion 1202, N. Y. C., N.Y. 10010. It has been made into a limited edition print at \$45 (I believe that is the rate. Write Woola Boola for information). It is a limited signed and numbered photographic print. It is available in a poorer printing on the cover of Mediascene #28 with logos and lettering on it. Also in Mediascene #28 is a five page interview with Kaluta and some new drawings.

The other picture Kaluta has done is called "Solo." It is of a girl dancing in front of a pyramid. Land of Enchantment has just published two dragon sketches done by Kaluta three years ago. They are supposed to be printing Kaluta's sketchbooks in a hardbound edition. This should be fantastic. From what I have seen of his sketchbooks it will be one of the best things ever published. He also is doing a cover to a record album, "Lenny White and the Space Pirates," a jazz album.

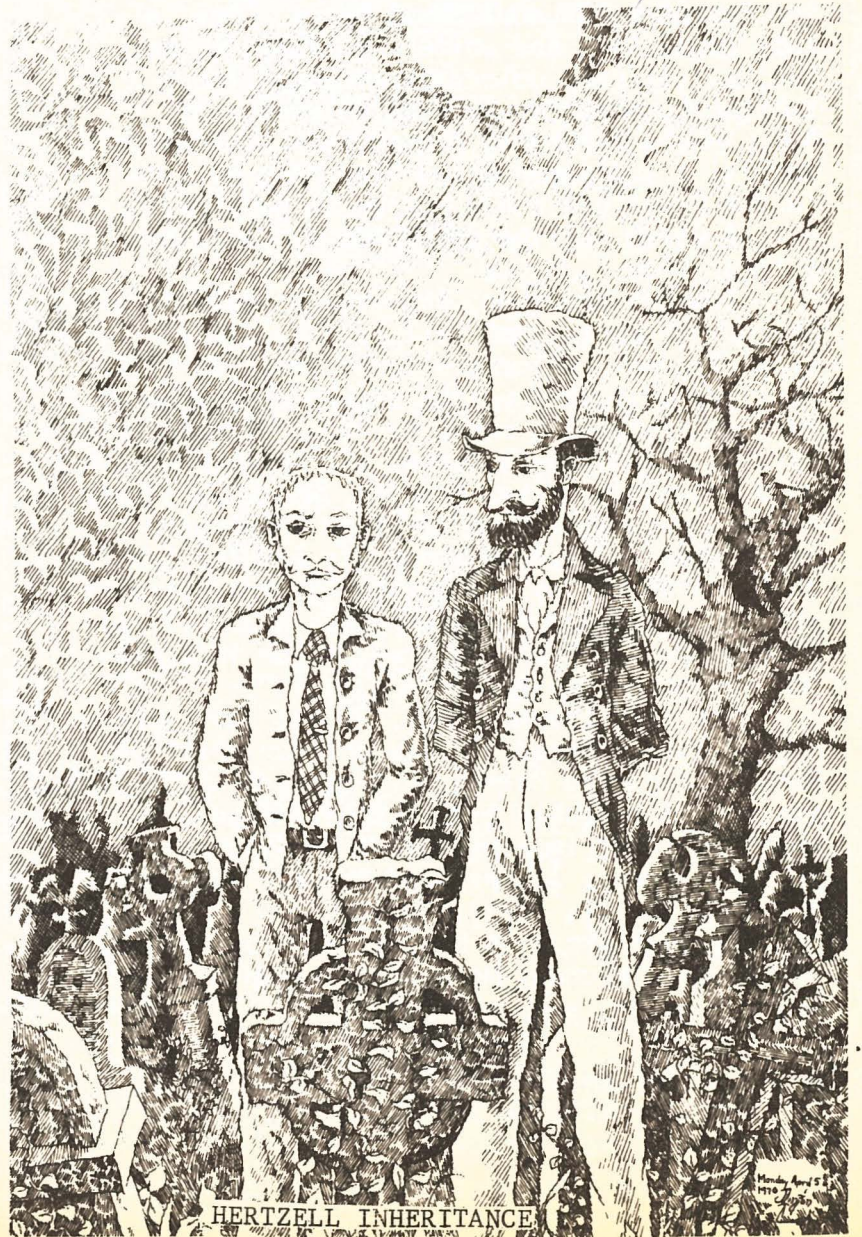
That's all for now. If you have comments or something you want mentioned or reviewed, send a copy of it or a flyer giving all the details to:

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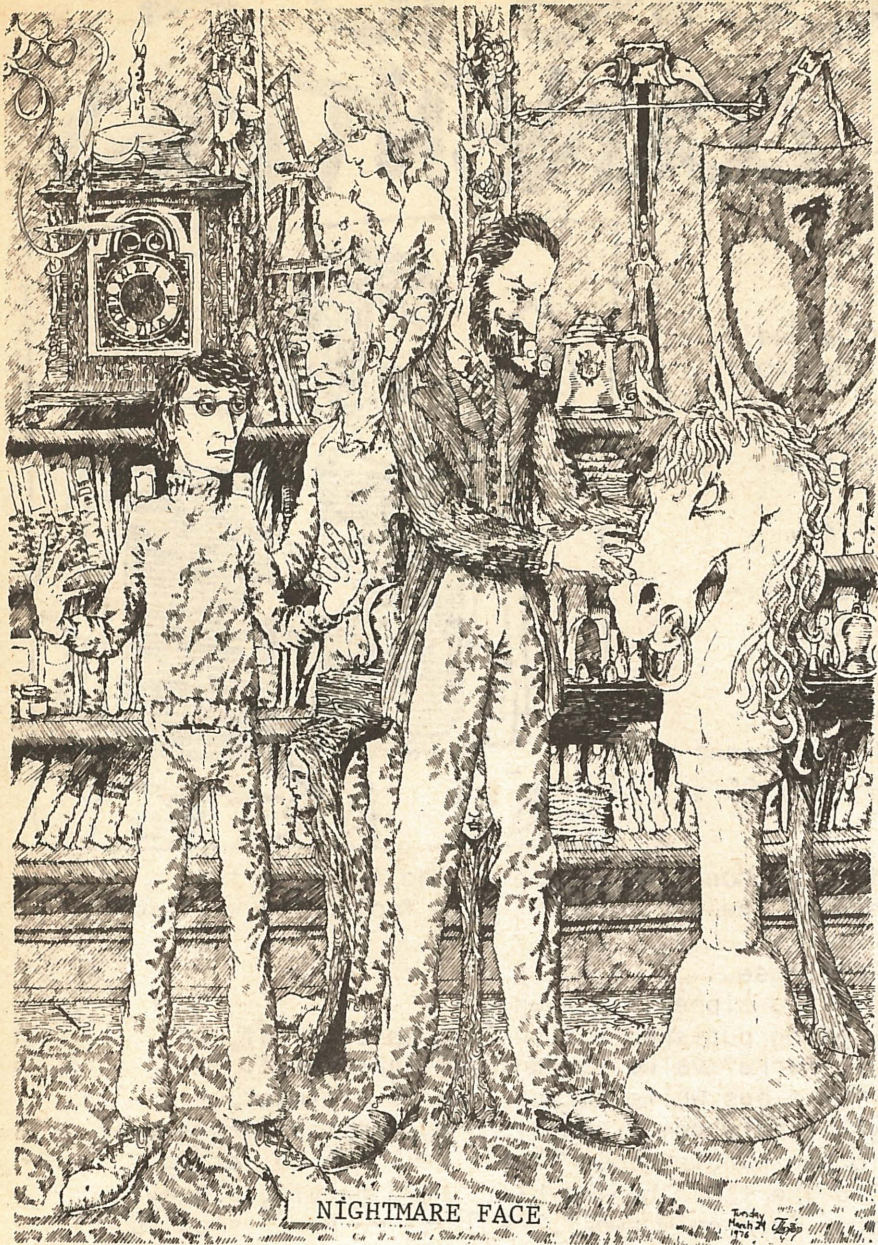




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# SO! YOU'RE GOING TO A COMIC CONVENTION

HERE ARE A FEW TIPS FOR YOU FROM CHARLIE ROBERTS.

You may want to start off on the right foot (unless you're left handed), by introducing yourself to the convention chairmen. Following the aroma of heavy cigar smoke, the show's sponsors can usually be found:

- Counting cash receipts in the men's room at stall #2.
- Mugging an old duff who took them out to his car to show them his own 40 year old comic collection.
- Counting cash receipts in the ladies' room at stall #3.

Now that the formalities have been exchanged you can go to the registration table. Had you registered in advance for \$3.00, you would have saved \$47 "at the door," but you're on your way. \$50.00 is a small price to pay for the fun you're going to have, not to mention the beautiful 5 x 7 page mimeographed convention book limited to 27 thousand copies, which was given away free. Due to printing errors, all four pages will probably be blank, but it will be perfect for notes, autographs, or practicing speed reading.



Next we'll take a random look at convention types. The first is the strange character over there in the far corner. He's facing the wall for one of several reasons:

- He's picking his nose.
- He just noticed his zipper was down.
- He's a dealer being punished for selling material at, or actually below, market value (an unforgiveable sin).
- He's waiting for a bus while making love to a midget.

The second fan is a neophyte. He's never been to a convention before and is noticeable due to his tongue hanging down to his belt, which, along with his pants, are dragging the floor behind him. He's carrying a copy of "Caspar" #8 in a bag soggy from palm sweat. A "kick me hard" sign is on the back of his inside-out "Fantastic 4" tee shirt. It's been nailed on with railroad spikes making him something of a martyr. He's babbling something about "near mint" which might be in reference to a certain comic, the taste of the chewing gum in his ear, or the region in which he lives. The third fan is the amateur artist-collector. He'll be seen wandering glassy eyed through the crowd with a dry Flair pen on his ear and a bulging portfolio under his arm. He could find his way home just

by following all the sketches he's spilled. Amateur art is easy to spot. Superheroes look like they've been put in a trash masher. A nude figure study will have the right breast four inches from the left knee and the left eye will be behind the right ear. Of course, you may be looking at an authentic Picasso, too. The fourth fan is the know-it-all. This guy can be seen and heard at every con, spouting forth theories on the fine line of Frazetta to the possibility of Dan Adkins being a ghost artist on the Sistine Chapel. He carries photos of his collection sewn to the inside of his coat for "flashing" new fans. His idea of a good time is to tell everyone that he burns any comics in his collection that are in less than fine condition. His mother and little brother are the next two we'll look at. The mother tells every other person she sees that she just threw out some of "them old funny books" last week. The little boy with her goes around to dealers' tables asking to look at the most expensive comic and then, getting a sudden attack of the bug, throws up the eight root beer slurpees he had for breakfast.



Let's take a look at shady dealers. Every convention has a few, usually found in darker unlit areas of the convention room. A common practice is using cloudy bags to hide defects in comics. They also put transparent tape on the back of the bag, so that the back cover of the comic is neatly ripped out as you remove it. This necessitates your having to buy the comic and enables the dealer to afford plane fare for next week's convention in Hawaii.

Now we'll move on to the convention activities. Most cons feature a major guest artist or writer. Smaller cons will have panels made up of people who have seen or possibly even gotten an autograph from a major artist or writer. They might have eaten in the hotel coffee shop with a notable nearby, so they can answer questions on the diet of one of your favorites. Some conventions feature continuous film shows. It's great fun to wait three or four hours while the projector is being fixed, finally to see one of your favorite films with no sound.

The convention comes to an end with everyone misty eyed. You'll be longing for the next big show, the dealers will be crying from lack of sales, and the convention chairmen will be weeping with agents from the Internal Revenue. What fun, What memories, IS DIS A SYSTEM?



# BORIS



BORIS VALLEJO

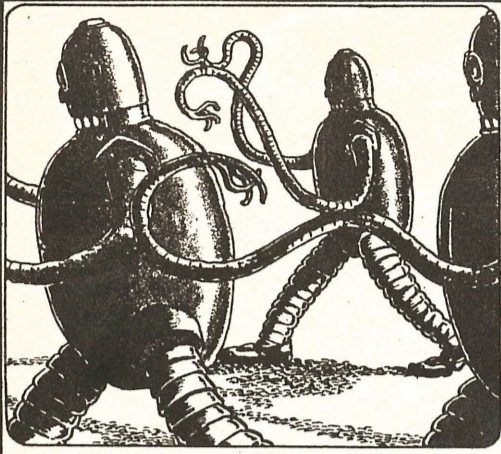
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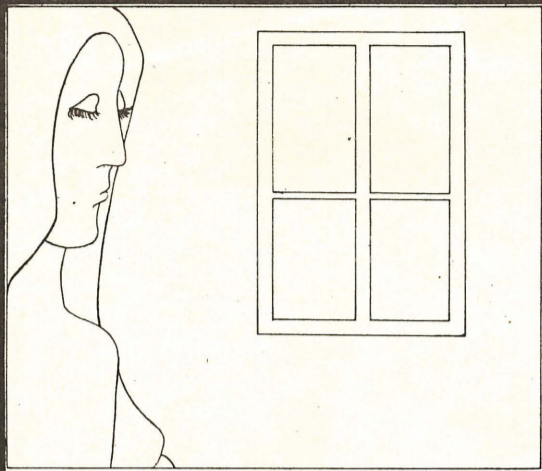
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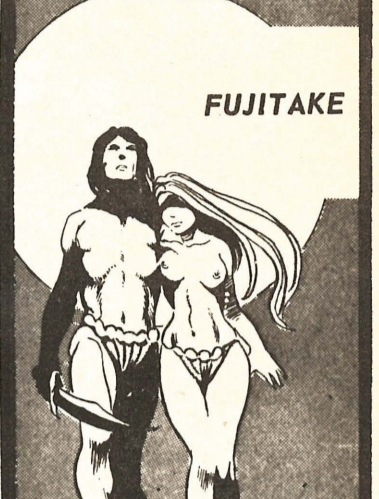


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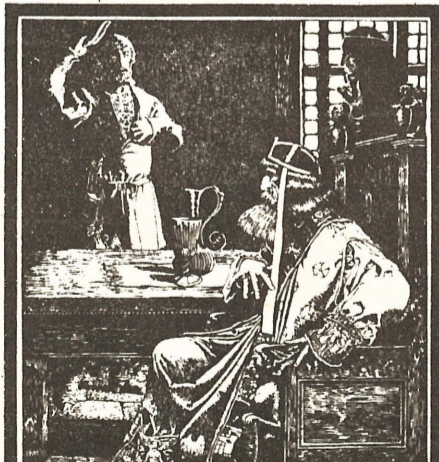
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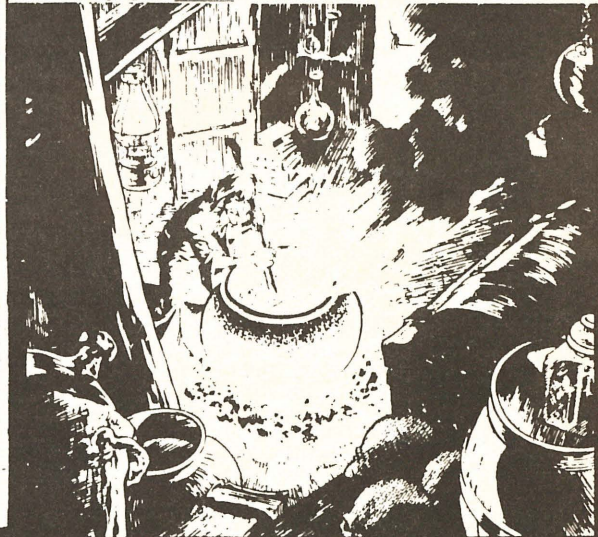


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